



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

BOOTH DECORATION AT FANCY FAIRS.

WE doubt not that a multitude of ladies interested in the management of fancy fairs will be pleased to know how their English sisters decorate the booths or stalls in bazaars of this sort. At a recent fair in an English town, each stall had a pair of ordinary lace curtains, fastened together at the top, and looped back half way down, with very large bows of red twill, with large sprays of ferns and some flowers put through the loops of the bow. At the top was another large bow, with ferns inserted, a few hanging down. This had a very pretty effect. A string passed from side to side, beneath the ferns, on which were pinned attractive chair backs, folded in half, so as not to interfere with the freedom of the stall-holder. Another stall had coarse pink tarlatan arranged as curtains, edged on one side (the one nearest the stall-holder) with the fashionable, coarse, so-called antique lace; where the lace was run on, sprays of ivy were tacked to hide the join, and sprays of ivy looped back the curtains on each side; at the top was a scroll of gold paper on cardboard, about half a yard long and a quarter broad, with an edging of ivy leaves, and the stall-holder's name painted in dark green. This was suspended by broad pink strings, and above it, like a crown, was a length of the lace gathered up with some ivy and some pink tarlatan, showing above in the form of a large fan. The pink formed a becoming surrounding, and the stall-holder wore a costume which matched to a certain degree the drapery of her stall.

At one fancy bazaar lately held in a large public hall the stalls were at a little distance from each other, and were alternately draped with pink and white, and blue and white, which looked well, and the covering to the stall, on which the fancy articles were laid out, matched the drapery. The ladies were asked to wear, as far as they could, the colors of their respective stalls, with large muslin caps with the colored bow, and, on taking possession of their stalls, they were presented with bouquets of real flowers, pink, white, and blue and white, with sprays of fern, which were to be placed on their dresses under the collar in front. One lady had her name embroidered on a satin banneret in the centre of her stall, and above that a very large monogram. She laughingly declared that she intended it afterwards to be a banner screen in her boudoir, as a souvenir of her career as saleswoman.

It is a novelty to arrange children's worsted balls, suspended by strings to the top of the stall, or to a broad band of color stretched across, and it is attractive as well as pretty. They should be alternately long and short. Balls made of knitted yellow worsted, simulating oranges, can be strung on to brown worsted, with two or three bay leaves threaded on and pushed close to the ball, so that the effect is that of a hanging orange and leaves. These oranges can also be arranged, with real leaves on a plate, to look like a dish of fruit. Adding a shelf to the table and a wooden back is an improvement, and shows off the wares to advantage. The lady in charge can have a stool to stand on, so that she is able to lean over and get the things from off the stall, when she is not standing at the opening or at the side, which is the most convenient place.

BLACK PEARLS.

THE Berlin papers state that an exceedingly valuable black pearl, belonging to the jewels of the British crown, and which was stolen more than a century and a half ago, was lately discovered at Pesth, and secured on behalf of the Queen. It seems that some months ago a dirty-looking fellow presented this pearl for sale to a jeweller in the Herrenstrasse, who referred him to Bierdermann, the court jeweller at Vienna. The latter had no sooner seen the jewel than he called in the police, and gave him into custody. It was then ascertained that the fellow told the truth when he asserted that he knew not the real value of the pearl, which had been pawned to him for twenty florins by a man of the name of Gyuni. The latter turned out to have been in former times a personal servant to Count Batthyany, by whom he had been presented with the pearl, then set on a gold pin. The count seems never to have been aware of its value, but subsequent inquiries led to its identification as one of a set of three black pearls, the finest ever known,

which were stolen from Windsor in 1728. The price paid for it on behalf of the Queen is said to have been close on ten thousand dollars.

The value assigned to this particular black pearl is due not simply to its color and size, but in part to the historic interest attaching to it. Supposing it to have been really what it is believed to have been, a fancy price might be expected for it, and its recovery is a remarkable and interesting fact. A contemporary says: "In reference to the recent discovery in Vienna of a valuable black pearl, supposed to have been one of the three of the same color that formerly adorned the English crown, the Banff correspondent of *The Aberdeen Free Press* states that a gentleman there had shown him a black pearl of rare value and beauty that had been brought to this country a good many years ago from South America by a shipmaster. The pearl is oval-shaped, and is about the size of a small pea; and, although jet black, it has a polish of great brilliancy. It has been cut slightly on one of the sides, as if it had been previously placed in setting."

Black pearls are really not very uncommon; they are found in the Gulf of Panamá and in Western Australia, and rise in value from five dollars to fifty dollars a grain. It appears that inferior-colored pearls are sometimes dyed black or russet-brown and sent into the market; but the absence of the true oriental tint and lustre is so marked that only a very inexperienced eye can be deceived by them. The famous necklace of the Empress Eugénie, consisting of a row of matchless black pearls, realized the large sum of twenty thousand dollars after the removal of the pearl forming the snap, which was subsequently sold for one thousand guineas, to form the centre of a bracelet. In the manufacture of imitation black pearls, hematite, an important iron ore, is frequently used.

Pink pearls, when fine and large, command exceptional prices. They are found in the rivers of South America and in the Bahama Islands, and vary in value according to their quality, shape, and size, the price ranging from a dollar and a quarter to thirty dollars per grain. This kind of pearl is apt to have an irregularity of form which unfits it for use as a personal ornament. It is imitated in pale pink coral, cut and finished for the purpose; but the counterfeits fail to present the peculiar sheen which distinguishes those that are genuine.

AN EMPRESS'S GIRDLE.

THE girdle presented as a wedding gift to the Empress Marie Louise by Napoleon, and bequeathed to the late Countess of Westmoreland, is described as follows: "The ceinture is of gold, the design being classic, of the style of the Empire, formed of two narrow bands of open-work set with pearls in the form of the Greek honeysuckle at the edges, and joining at the centre with a large antique onyx-cameo of Apollo and the Muses, from which hangs a long pendant increasing in width down to the lowest edge, where it is ornamented with five imperial crowns, each having a tassel of loose pearls. The pendant, being flexible, is made of broad open work links of two patterns, repeated alternately, and gradually larger and larger from the waist downward. The one of these is a sort of true-lover's-knot, inclosing a wreath with a star of gold; the other a wreath with the Napoleon bee. The edges are decorated throughout with honeysuckle ornament in pearls."

"IN a room already furnished with which we become discontented," says an English writer, "the best way is to turn every single thing out, and only bring them back one by one when they have demonstrated their right to readmission either by their proved usefulness or recognized beauty. A sort of house committee should be assembled to discuss the merits and demerits of each article, and the doubtful ones set aside until they have been unanimously passed. There should be a good reason for every piece of furniture admitted, as of course it lessens the number of cubic feet of air for breathing, and its presence must be justified by some actual service. A few good, comfortable, well-shaped pieces of furniture will give a dignity and beauty to a room not to be produced by any number, however large, of ill-designed showy chairs and sofas."

Decorative Art Notes.

Capital fern-baskets may be made with old corks, which are broken into rough pieces and strung on wire, which is moulded into the shape required. The corks sometimes are threaded whole and then cut with a very sharp knife to resemble carving, after the fashion of the cork walking-stick described in our last number. Again, the pieces of corks threaded on wire may be wound around a big wire basket, the handle being formed in the same way.

Picture scraps may often be used with capital effect. Small rooms, and nurseries especially, papered with them and afterwards varnished, afford great entertainment; cornices may be made of them to run all around the wall-paper, with about two inches of gold foil between each and a black bordering. Wooden fireboards and holland mats may also be covered with them; these must, of course, be varnished.

Common garden flower-pots can be made ornamental by giving them a coat of paint and then painting on them landscapes, flowers, or figures. Cheap wooden wardrobes and other articles of furniture can be improved by painting them black and ornamenting the panels with flowers, rather larger than life. Storks and bulrushes, sunflowers, lilies, large daisies, and poppies, all look well.

To make a photograph fan cut out the shape of each section of a fan in moderately thick cardboard; there are twenty-four, therefore forty-eight must be cut out, as, when each side is done, the blank sections must be gummed together. Select the larger photographs for the top, and the smaller ones to go on as it gets narrower. Of course they must be taken off the cards. Varnish each slip, and string them together as a real fan is made. Remember, in arranging the photographs, that a space must be left for the cut where the ribbon passes through, and let it be in some portion of the dress or furniture, and not in any part of the face or figure, which would spoil the general effect.

Bleached skeleton ferns may be laid on photograph book covers, wooden trays, and blotting-books, and varnished. They look specially well on black painted wood, when, if laid close together, they resemble an inlaying of ivory. A plain table with one drawer makes quite a pretty writing-table by staining it black, and then laying the ferns on a border round the top and around the drawers. The ferns can also be applied to velvet frames, when the whole should be covered with white tulle of the finest and most invisible description. A blue velvet-covered board, for placing in a fireplace during summer, may have a centre bouquet of skeleton ferns lightly covered with tulle, and a border of lace quite at the edge.

There is nothing prettier in the empty grate of a ball-room than growing flowers, which should be placed in the actual grate, and not on the hearth, as they are apt to be dragged away by the dancers. A fern or palm or two for the background, and hydrangeas or other bright-hued blossoms in front, have a good effect, filling in the interstices with moss. If the ball-room is for a Christmas dance, nothing looks better than cotton powdered with glass or alum, put lightly into the fireplace, with green sprays arranged on it. A board, made to fit into the fireplace, covered with colored satin sheeting, with a large wreath of evergreens and flowers in the centre, and long delicate trails of ivy straggling up and down, has a pretty effect, with curtains on each side to match, looped back with clusters of flowers and green, and a strip of the same color edged with deep lace on the shelf above, with clusters looping up the lace at intervals.

Lace or muslin drawing-room curtains are often in England draped across the window, crossing each other half-way up the window, rather high than low; the curtain which starts from the right-hand side is draped or fastened back at the left, and an enormous bow of silk ribbon, either crimson or blue, or whatever best harmonizes with the furniture of the room, is fastened on the curtains where they cross in the centre; others have each curtain fastened back by a somewhat smaller bow. When lace curtains are hung in the once usual style, that is, the lace edges meeting in the centre of the window, a third curtain is now used, or rather blind of plain book muslin; this is placed directly over the window without any fulness, and serves the purpose of a muslin blind, only that it reaches to the ground; it softens and tones down the glare without darkening the room. These muslin blinds are not used in the country when a good view is obtainable from the windows, but are very general in London drawing-rooms. Some ladies use curtains entirely of book muslin, instead of lace, with deep plaited frills at the edges; these are pretty and economical. Lace curtains are now never draped over curtain-holders or raised from the ground, but are tied back with a bow. Again, when expense is no object, a border of quaint Oriental embroidery or silk tapestry is placed on or near the edge of lace curtains; when on the edge, a frill of lace is added to give a finish to the border, which has a very good effect. Curtains formed of strips of lace insertion, alternate with strips of Turkey red twill, finished with a border of lace, are very pretty and much adopted by ladies, when they contrast well with the surrounding furniture; they last clean a long time, and are not more expensive than curtains entirely of lace; more expensive materials than Turkey twill are employed for these insertion curtains as strips of brocade, colored silks, or even satin.